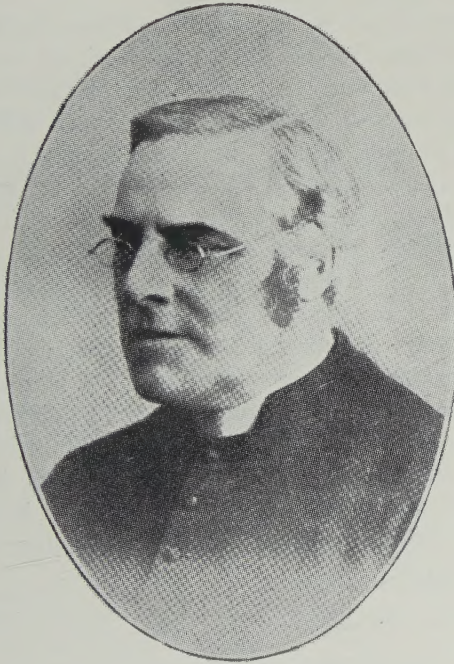


# The Hymn

OCTOBER 1961



JOHN ELLERTON

1826-1893

Volume 12

Number 4

# The President's Message

## THE INTERNATIONAL HYMNOLOGICAL CONFERENCE

The International Hymnological Conference held in New York City, September 10th and 11th, 1961, was a memorable occasion, certainly the most notable in which The Hymn Society has participated in recent years. It had the advantage of being held on the occasion of the International Musicological Congress which brought to New York eight hundred musicians from America and abroad. A goodly number of those interested in hymnody came to the Conference so that this gathering was made up of distinguished leaders from a wide geographical area. Four European countries, the Dominion of Canada, and nineteen States were represented.

The program was arranged by The Hymn Society and the Department of Worship and the Arts of the National Council of Churches. Copies of the Programs of the Hymn Festival and the Monday sessions are being mailed with this issue of *THE HYMN*. Additional copies may be obtained from the office of the Hymn Society.

The Conference started off on a high level with the *Festival of American Hymns* on Sunday afternoon. This service was magnificent! It was beautifully planned and carried through with consummate skill. And how the congregation sang! An interesting feature was the lining out of the old metrical Psalms as was done so widely years ago. I think we were all surprised to see how effective this was.

The program on Monday continued the high quality with which the Conference began. The addresses were interesting, scholarly and informative. The dinner added to the cordial fellowship which marked the Conference. The two-day program came to its climax Monday evening with the program of Negro Spirituals in the Chapel of the Interchurch Center. It marked the happy ending of a gathering of which all may be proud.

—DEANE EDWARDS

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The NEW METHODIST HYMNAL is discussed in this issue in The Editor's Column by Alfred B. Haas.

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# The Hymn

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# The Editor's Column

CONCERNING THE NEW METHODIST HYMNAL

ALFRED B. HAAS

The Methodist Church is now at work on the Herculean task of producing a new hymnal for ten million members. The geographic distribution of this major denomination and the varied types of interests represented give some idea of the problems faced by the competent Committee appointed by the 1960 General Conference. The present Methodist Hymnal was introduced in 1935 and has served the church well. New trends in Methodist worship, new hymnals carefully executed by other denominational groups (at least seven major new hymnals have been published since 1935) and the increasing note of ecumenicity, plus the average working-age of any hymnbook, all combine to make this an adventure "in the fullness of time." The Hymn Society will be much interested in the new book when it is presented to the General Conference of 1964 for approval.

Already there are signs that point to criteria under study by the Committee: a larger recognition of some of the lost treasures of Wesleyan Hymnody (there are only fifty-four Wesley hymns in the present book); a wider use of the strong Reformation tradition as seen in the chorale tunes; a better arrangement of service music for the Holy Communion, with increased use of the plainsong tradition; folk tunes from the American tradition, including Negro spirituals; wider use of hymns from the rich Greek and Latin traditions; a selective use of Gospel Songs (this has been an intense debate in both Committee and Church and the "compromise" will be worth study!); a recognition of modern hymn texts and tunes (an area of research much favored by The Hymn Society); and, of course, the widest possible use of good tunes and a printing job of the high calibre for which The Publishing House is noted. All churches and students of hymnody will await eagerly the chance to study this new book produced by a church built on the foundation of Charles Wesley whose words still supply the general canon for an effective hymnal:

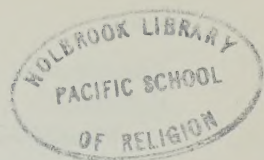
Meet and right it is to sing  
In every time and place,  
Glory to our heavenly King,  
The God of truth and grace:  
Join we then in sweet accord,  
All in one thanksgiving join;  
Holy, holy, holy Lord,  
Eternal praise be Thine.

# John Ellerton

1826-1893

GRACE BRUNTON

## I Life



WHEN JOHN ELLERTON WAS BORN on December 16, 1826, the people of the British Isles were recovering from the effects of the Napoleonic Wars, and a period of many social and political reforms was beginning. In the Church of England a powerful group had been making itself felt for some years and much of the desire for reform was inspired by these people—the Evangelicals. Prominent among them were Charles Simeon and William Wilberforce.

The Evangelicals were keen preachers of the Gospel of forgiveness through Christ, and held serious views of each individual's responsibility to God for his time and money. Family prayers and strict observance of Sunday were customary among them.

George and Jemima Ellerton, John's parents, were typical of the best among the Evangelicals. There was a strong religious atmosphere in their home, and in some respects they were very strict; but there was plenty of innocent fun too. Ellerton's upbringing made him thoughtful, industrious and sincerely religious. When he was eighteen, he lost his father and only brother in one year, and he became even more serious when the care of his mother devolved on him. They lived together until she died in 1866.

Ellerton was too young to understand the Oxford or Tractarian Movement when it began about 1833. Among the earliest leaders were Keble, Newman and Pusey. They tried to restore to the Church of England much which had been lost at the time of the Reformation and which they felt was of great value. The Movement caused bitter controversy among the clergy who, to the laity, were either "High Church" or "Low Church."

Ellerton came under the influence of the Tractarians when he went to Trinity College, Cambridge, in 1845. There he began a lifelong friendship with two of the great scholars of the time—Henry Bradshaw and Dr. Hort.

While at Cambridge, Ellerton also studied the books of Frederick Denison Maurice, another influential man of that day. Maurice and his followers (called "Broad Churchmen") became interested in the Christian Socialists of whom Charles Kingsley was the best-known. They were concerned for the welfare, and particularly the education, of the increasing number of factory workers. Thus, in his formative years,



Ellerton came under the influence of all three schools of Anglican thought.

Maurice's influence on Ellerton became evident soon after he was ordained deacon. For three years he was Curate at Easebourne, Sussex. Throughout his life his parochial duties had first place in his activities, but for many years, his next concern was the education of the working classes, many of whom were illiterate. In Easebourne he and his mother opened a night-school.

After he had been ordained a priest, Ellerton became Senior Curate of St. Nicholas Church, Brighton, where he continued his interest in local education. In cooperation with the Vicar, he compiled *Prayers for Schoolmasters and Teachers*. He wrote his first hymns for the children of the parish and compiled his first hymnbook, *Hymns for Schools and Bible Classes*. In this, as in all his later hymnals, he wished to include only hymns which worshipers could sing sincerely. He did not wish children to adopt phrases which would lead them to "a shallow emotional religion" very different from "a Christianity of power."

From 1860 to 1872 Ellerton was Vicar of Crewe Green and Chaplain to Lord Crewe. Here his preaching attracted attention, and he did his most valuable educational work among the railway workers. As Chairman of the Education Committee, he made the Mechanics' Institute at Crewe one of the finest adult education centers in England. He himself, gave many lectures on English, History and Scripture.

Ellerton's valuable educational work stopped during four unhappy years in the secluded village of Hinstock in Shropshire. He was cut off from the busy world where his preaching was valued, and he had no contact with factory workers and little with scholars. In 1876, as Rector of Barnes, he again resumed contacts where his many gifts could be used and he did valuable work among the poor. In 1884 he broke down in health and spent some months recuperating in Switzerland and Italy. From 1885 to 1892 he was Rector of White Roding, Essex, where the demands on his energy were not so great. He received the title of "Canon" during the last year of his life, but was not well enough to be installed. He died at Torquay on June 15, 1893 and was buried in the town cemetery after a service in St. John's Church.

## II The Editor, Compiler, Hymn Writer

Ellerton will always be remembered for some well-loved hymns, but during his life-time he was outstanding as an editor and compiler of hymnbooks. It was not only his wide knowledge of hymns that

fitted him for this work. It was largely his tolerance and understanding of the three schools of religious thought in the Anglican Church. His biographer, the Reverend Henry Housman, wrote, "No one of the three great schools of religious conviction could claim John Ellerton. He always seemed to me to combine in himself the distinguishing excellency of each—the subjective piety of the Evangelical, the objective adoration of the High, the intellectual freedom of the Broad." An extremist could not have been such a discerning editor and compiler.

Being broad-minded, Ellerton was ready to consider a wide range of hymns, looking for those suitable for congregational singing. He thought that a good hymn was sincere, simple in language, brief and vigorous. "The permanence of a hymn," he wrote, "depends more upon its vigor than upon any other quality." He hated sentimentality and artificial enthusiasm, and he frequently asserted that hymns such as "Oh, for a closer walk with God," should be excluded because they applied to an "exceptional condition of the heart and were only suitable for private devotions."

Ellerton was already well-known when he became one of the editors of *Church Hymns*. The Society for the Promotion of Christian Knowledge had been alarmed at the quality of many of the hymnbooks compiled at that time. In an attempt to raise the standard they published *Psalms and Hymns* in 1852. When a supplement was being considered in 1868, Berdmore Compton wrote to Ellerton asking permission to use some of his hymns and his help in discovering the authorship of others. This gave Ellerton the opportunity to suggest improvements in *Psalms and Hymns*.

In a very detailed letter about that hymnbook Ellerton said that though there were some hymns of sterling worth, many sources had been left untapped. Only a few Latin and no Greek hymns were included. Popular hymns by living authors had been omitted. Ellerton felt that foreign hymnody should be investigated, especially the German, the Danish and the Chants Chrétiens of Protestant France. He also thought some good hymns might be obtained from the American Committee of Convention who were at that time preparing a new hymnal for the Protestant Episcopal Church of the United States.

Ellerton suggested that suitable metrical psalms should not be a separate section but included among general hymns. He wanted more hymns for the varying seasons, festivals and times of day. Headings and index of subjects should be added to aid the clergy in their choice of hymns. Ellerton also gave his reasons for proposing that there should be a complete revision of the tune book. His letter showed clearly what



he considered a good hymnbook—not very different from those compiled recently.

The S.P.C.K. decided to publish a new hymnbook edited by Ellerton, William Walsham How and Berdmore Compton. Arthur Sullivan was musical editor at first and later J. W. Elliot, Organist of All Saints Church, Scarborough.

*Church Hymns* was published in 1871. It contained thirty-nine hymns by Ellerton. Ten years later a folio edition was issued. It included Ellerton's "Notes and Illustrations" which gave an account of every hymn, its author and its history. For a time *Church Hymns* competed with *Hymns Ancient and Modern* but the latter gradually gained more and more popularity. The final revision of *Church Hymns* was published in 1903, ten years after Ellerton's death.

Ellerton had no hand in compiling the first edition of *Hymns Ancient and Modern*. In the Appendix of 1868 two of his original hymns and a translation were included. He was consulted before the Second Edition of *HA&M* in 1875 and in 1886 he was asked to be an assessor "to strengthen the Final Court of Appeal." He spent much time selecting and judging hymns for the Supplement of 1889. In 1892 the Proprietors again wrote for his help but he was too ill to undertake more. In the *Standard Edition* of *HA&M* there were twenty-eight of Ellerton's hymns but in the smaller *Revised Edition* of 1950 the number was reduced to fourteen.

Ellerton's knowledge of hymnody, his experience, and sound judgment frequently led other compilers to consult him. Among them were Godfrey Thring who published the *Church of England Hymn Book*, and E. H. Bickersteth compiler of *The Hymnal Companion to the Book of Common Prayer*.

In 1874 Ellerton and Walsham How compiled a small book called *Children's Hymns and School Prayers*. It filled a useful place until it was superseded by *The Children's Hymnbook*. Mrs. Carey Brock had been asked to edit a book of children's hymns and a friend told Ellerton she would welcome his help. He wrote, expecting to act as an adviser, but the proprietors asked him to cooperate with Bishop How and Bishop Creden.

After much careful work the hymn book was published in 1881. In the preface, Ellerton wrote that the compilers had aimed at providing hymns of a high standard containing sentiments and expressions such as young people could feel and understand. At the same time they did not forget "the necessity of making children familiar in childhood with such hymns as they can love and value all their lives." The book was immediately successful as it supplied a long-felt want.



In 1888 Ellerton published *Hymns Original and Translated*. It contained seventy-six hymns, all he had written to that date. He made no claim to immediate and direct inspiration such as Frances Ridley Havergal experienced ("One minute I have not an idea of writing anything, the next I *have* a poem.") But Ellerton felt that his ability to write hymns was given by God and all he wrote was dedicated to his service. When Bishop Bickersteth asked him to write a hymn he replied, "If the power seems given me to make anything of so great a subject which can be at all useful, I shall be very thankful," and he promised to "keep it standing in mind during the next week or two." He was very modest about his ability and never copyrighted his hymns. "If one is counted worthy," he wrote, "to contribute to His praise in congregation, one ought to be very thankful and very humble. So any of my hymns in my own power, I give freely."

Unlike John Wesley and many other hymn writers, he did not object to alterations made by compilers. "Anyone who presumes to lay his offering of a song of praise upon the altar, not for his own but for God's glory," he wrote, "cannot be too thankful for the devout, thoughtful and scholarly criticism of those whose object it is to make his work less unworthy of its sacred purpose." The editor, as well as the hymn writer, is revealed in this quotation.

Unlike Frances Havergal, Ellerton was not averse to writing hymns at the suggestion of other people. He wrote "O Father, all creating" at the request of the Duke of Westminster for the marriage of his daughter to the Marquess of Ormonde. Occasional hymns were written for a number of local church events, for the opening of a workmen's coffee tavern, to comfort people after the bad harvest of 1881, and to celebrate Queen Victoria's Jubilee in 1887. "O Thou who gavest food to all" was written for the Church of England Temperance Society but they did not include it in their book, probably because Ellerton said that both corn and wine were "God's high gifts."

In 1870 when his parishioners were perturbed about the Franco-German War, Ellerton wrote "God, the Almighty One, wisely ordaining." In this he imitated "God the All-terrible! King who ordainest," the famous hymn for time of war written by H. F. Chorley, in 1842. In several books, selected stanzas by each writer are blended into a very effective hymn. In some cases, the words "God the Omnipotent!" are substituted from Chorley's second stanza for "God the All-terrible!" in stanza one.

In common with all Tractarians, Ellerton felt that Saints' Days should be remembered annually and he wrote some special hymns. They vary in quality. "King of Saints" is just a clever way of saying

that we know nothing about St. Bartholomew except that he was an apostle. "O Son of God, our Captain of Salvation" (on St. Barnabas) and "We sing the glorious conquest" (on St. Paul) are both excellent hymns.

Some of Ellerton's best-known hymns are translations from Greek or Latin. His friend Dr. Hort was associated with him in two of them—"O strength and stay upholding all creation," a beautiful hymn on the evening of life, and "Joy! Because the circling year" from a Mozarabic hymn for Whitsuntide.

"Sing Alleluia forth in duteous praise" was translated from the Latin of the Mozarabic Breviary. It was the custom in medieval times to drop the singing of "Alleluia" between Septuagesima and Easter. The hymn contrasted the "endless Alleluias" of heaven.

Ellerton translated "'Welcome happy morning!' Age to age shall say" from the *Salve festa dies* of Venantius Fortunatus. "I am rather proud of my little translation of it, because it has a swing about it, I think" he wrote to Godfrey Thring. Most people would agree.

About twenty of Ellerton's hymns are widely used today in both America and Great Britain. Among those not already mentioned are two funeral hymns—"Now the laborer's task is o'er" and "God of the living in whose eyes." "This is the day of light" (for Sunday) and "Behold us, Lord, a little space" (for mid-day services) are very well expressed and remarkably appropriate. Both Julian and Housman agree that "Throned upon the awful tree" is the grandest of all Ellerton's original hymns.

Ellerton loved the closing hours of the day. He wrote several evening hymns and two of them can claim to be the most popular of all. "The day thou gavest, Lord, is ended" was written as part of a liturgy for missionary meetings. Every member of a congregation can sing wholeheartedly its simple but impressive phrases.

Even better loved is "Savior again to thy dear Name we raise," which was first sung during the Festival of Parochial Choirs at Nantwich, Cheshire, in 1866. In it "Ellerton most happily captures the peace of evening worship with a congregation kneeling for a blessing." (Arthur Temple) In *Hymns Original and Translated* Ellerton gave two versions of the hymn. The first, written in 1866 has five stanzas, the last two being:

Grant us thy peace throughout our earthly life,  
Peace to thy church from error and from strife;  
Peace to our land, the fruit of truth and love,  
Peace in each heart, thy Spirit from above.

(Continued, p. 112)



# Hymns Ancient and Modern in America

LEONARD ELLINWOOD

*An address delivered at the Annual Meeting of The Hymn Society of America, Philadelphia, May 13, 1961.*

ALTHOUGH BISHOP HEBER'S TEXT "Holy, Holy, Holy" is a generation still older than the famous collection which is our subject today, thanks to Dykes' great tune it personifies that collection more than any other single hymn for most people. My own early boyhood was spent in gospel-song circles, so you can readily imagine my first thrill at singing this hymn when about twelve years old. Stanford used to call the tune a "crib" from WACHET AUF; the first and last phrases do bear a certain amount of resemblance. But it was well borrowed in any event, for not a note of melody or harmony has been altered by subsequent editors these past hundred years.

If I were to take a text for my remarks this afternoon, I could do no better than to quote to you the justly famous lines of Joshua Ben Sirach of Jerusalem, *ca.* 180 B. C. (Ecclesiasticus 44:1-7)

Let us now praise famous men,  
and our fathers in their generations . . .  
leaders of the people in their deliberations . . .  
those who composed musical tunes,  
and set forth verses in writing; . . .  
all these were honored in their generations,  
and were the glory of their times.

We do indeed today honor Henry Williams Baker, Francis Henry Murray, Christopher Robert Harrison, George Cosby White, and William Pulling, the founding committee and first Proprietors of *Hymns Ancient & Modern*.

If the hymnologists present will bear with me for a few moments, I should begin by describing for others in the congregation the hymnal situation one hundred years ago. If we could, with a magic lantern, flash back and see the choir singing in almost any one of the Philadelphia churches of that day, we would be first of all impressed by the fact that they were having to use two books at the same time—a tune-book on the rack in front of them, and a hymnal (with words only) in their hands. I have not been able to establish which hymnal was actually the first to combine both words and music in full in this country, but it must have been published close to the leadership of *HA&M*, around 1860, for by the end of that decade almost all hymnals

were published in the combined form. A few were published at first with divided pages (tunes at the top, words at the bottom) so that any tune could be placed conveniently for singing with any text; these books, with the pages cut across their middle, did not last long.

Another marked difference would become apparent, could we move backward in time on a magic carpet and at the same time retain the courage to venture in a different church each Sunday. This would be in the list of authors represented in each denomination's hymnal. With our broad, ecumenical outlook of the mid-twentieth century, we would be appalled at the narrow sectarianism then present. The Methodist hymnal, with 1129 hymns (how did they ever choose a few for a given service out of so many?) was replete with the hymns of Charles Wesley but had none of those by the Baptist John Leland, none from the metrical psalters and none translated from foreign languages. The Baptist hymnal, on the other hand, had few by Charles Wesley, almost all of the metrical Psalms, and many by Leland and other native American writers. The Lutheran and Moravian hymnals had many translations of German hymns but none from other languages. Even the Episcopal hymnal, so all-inclusive today, in 1860 had no hymns translated from foreign languages save the *Veni Creator* and that was in the Ordinal section of the Prayerbook rather than in the hymnal proper. As would be expected, the few Roman Catholic collections were almost entirely limited to translations from the Latin. Presbyterian, Congregational, Unitarian, and other Protestant hymnals were equally sectarian in their contents.

If we were to examine the music in the tune books which the trained singers were using, we would find greater similarity of content. For Lowell Mason, Thomas Hastings, William Bradbury and others had been active for nearly half a century, teaching singing-schools and publishing hundreds of tune books, each of which shared many of the older, eighteenth-century tunes in common. In most of these tune books, the treble part, or melody, continued to be printed next to the bass (instead of on the top staff) for the convenience of accompanists.

In England, the situation was much the same, prior to 1860. In the non-conformist churches it was practically identical with conditions in America. In the Church of England's hymnody there was complete chaos; contrasting with the situation in the American Episcopal Church where there had been a single authorized hymnal ever since the Revolution, in the mother country (once the strangle hold of metrical psalmody was broken by Thomas Cotterill's *Selection of Psalms and Hymns* in 1820) about 200 hymnals were put on the market



during a fifty year period, their use little regulated by authority so that few adjoining parishes were using the same collections. Such was the confusion that conditions were ripe for some sort of amalgamation when two clergy, editors of rival hymnals, chanced to be riding together on the Great Western Railway in 1858. Out of their conversation grew the historic meeting at the clergy house of St. Barnabas, Pimlico, which named Henry Williams Baker as Secretary to the self-appointed committee.

Those of you who are interested in the details of the history of *HA&M* should secure a copy of Canon Lowther Clarke's delightful survey of *A Hundred Years of HA&M* which I reviewed in *THE HYMN* last January. The words edition appeared on Advent Sunday, 1860, the music edition followed on March 20, 1861. Both were bound in a plain brown cover, aimed at being rigorously impersonal. It is fascinating today to note the various types of volumes which were printed. The words edition was printed in three separate sizes with all but the smallest available in two qualities of paper and a choice of three bindings. The medium-sized volume in the finest paper was also available in a fourth, morocco binding. Music editions were available in only a single size and paper. Those with single parts only, that is, the alto book, the tenor book, and so forth, were available in three bindings; the full SATB edition in two bindings. There were also editions similar to these last in the tonic-sol-fa notation.

As just stated, the first editions came out in 1860 and '61, containing 273 hymns. A supplement appeared in 1868. A revised edition was published in 1875, its supplement in 1889. Then in 1904 a new edition was prepared, a second supplement in 1916, and finally a revised book in 1950. Since this has always been, basically, a commercial venture which has had no subsidies from the church it served, successive editions and supplements have been made more frequently than in the case of official denominational hymnals in this country. The venture has certainly been successful, financially as well as culturally, for Canon Clarke notes that during the century of its career over 150 million copies have been sold. For contrast, let me remind you that Lowell Mason's tune book, *Carmina Sacra*, sold 500,000 copies between 1841 and 1860, then ceased publication.

*HA&M* has rightly been praised as the first great ecumenical hymnal. It was equally acceptable to the Evangelicals and to the High Churchmen. It embraced hymns from every Christian body in England and in Europe, with German, Greek, and Latin hymns in translation; it even used two hymns by American authors: Charles William

Everest and George Washington Doane. Perhaps more than all else, it deserves credit for making hymns respectable—it retained very little metrical psalmody, and that very well disguised.

Although the musical editor, William Henry Monk, fitted many fine old and new tunes to the chosen texts, there were still a few instances where the same tune was used for several texts—that old bugbear which even today occasionally bothers musicians. It certainly bothered the choirboys one day a few years after *HA&M* first appeared. They were singing for a fashionable wedding and when the organist gave out the tune, *ST. ALPHEGE*, they began: "Brief life is here our portion, brief sorrow, short-lived care." They should have been singing: "The voice that breathed o'er Eden that earliest wedding day." The bridegroom was rightly annoyed at the incident for he was nearly an octogenarian.

So much for some of its history at home. I must now turn to my main subject, *HA&M* in America. For over a decade prior to its publication, there had been strong agitation in the American Episcopal Church for a revision of its official hymnal to include a higher percentage of just the sort of hymns found in *HA&M*. Little wonder then that the latter was soon licensed for use within their dioceses by several American bishops. It was not long before several American editions, or more correctly "printings," appeared. Judging by appearances, most of these printings were pirated editions with no acknowledgement of the rightful proprietors.

A musical edition was soon published, without date, here in Philadelphia. In New York, Pott & Amery brought out a musical edition with the supplement in 1869, an edition with words only in 1871. E. P. Dutton & Company brought out a musical edition in 1871, and Pott, Young & Company another in 1874. By the following year, the newly revised Episcopal hymnal had been published in five musical editions so that there was no longer the demand for *HA&M* in full. Of these American printings of the volume, only that of E. P. Dutton & Company has the appearance of being an authorized printing. It may well have been printed and bound in England by the Proprietor's own publisher, for the plates and brown binding are identical; only a new title-page with the Dutton imprint has been added. The same cannot be said of the other American printings. In each case they have the music newly engraved and different styles in both page layout and binding.

These five American printings of *HA&M* during a period of less than a decade would indicate a not inconsiderable use of the collection in American churches, presumably Episcopal churches. Its influence



was marked strongly upon the 1871 revision of the official Episcopal hymnal. This became a volume of 520 (after 1874, 532) hymns, in contrast with the previous edition which contained only 212 texts. The translation of medieval Latin and Greek hymns made by John Mason Neale brought the same marked change in American hymnody that they had a decade or so earlier in the mother country. Baker's "The king of love my shepherd is," Mrs. Alexander's beloved children's hymns, Bishop Howe's "For all the saints," Bishop Wordsworth's "O day of rest and gladness"—these are but a few of the treasures which came into American hymnody at this time. The mention of Mrs. Alexander's hymns calls to mind a curious phenomenon: How many of us today think of "There is a green hill far away," "He is risen," or "Jesus calls us; o'er the tumult of our life's wild, restless sea" as being children's songs?

There were 273 hymns in the original *HA&M* of 1860/1. Of these, 53 are still to be found in the Episcopal *Hymnal* 1940, 20 percent of the original; 9 percent of the 600 hymns in the *Hymnal* 1940. There are 21 hymns from *HA&M* in *The Methodist Hymnal* in your hands this afternoon. No other single source has made such a contribution, with the exception (for *The Methodist Hymnal*) of the writings of Charles Wesley. Bear in mind that these are modern figures; they would have been still higher had they been taken from hymnals used back at the turn of the century.

To one familiar with the workings of American hymnal committees, the creation and continued life of *HA&M* has always had something of the mysterious, the miraculous. Canon Clarke's book, *A Hundred Years of HA&M*, clears up much of the mystery, but leaves one more conscious than ever that here indeed has been a modern miracle. In this volume are the corporate praises of Roman saints, ex-Anglican cardinals, dour reformers, invalid women, great poets, and humble country-folk. They have not only taught most of us our basic theology as children, and supported our faith in times of stress, they have drawn us closer together in Christian fellowship, they have (as you will experience in a few moments when we sing "The strife is o'er" together) lifted us out of our mundane selves into a common exaltation as we worship Our Risen Lord.

I should not close without a word about the hymnological work of two twentieth-century Proprietors of *HA&M*. Five years after the new edition of 1904, Walter Howard Frere, later Bishop of Truro, brought out the historical edition of *HA&M*. Ever since, this has been a standard of meticulous scholarship in the field of hymnology toward which the rest of us can but aim, without hoping to fully equal. Cur-

rently, our distinguished English colleague, Maurice Frost, is engaged in preparing a comparable historical edition of the 1950 *HA&M*. After his volume on the *English and Scottish Psalm & Hymn Tunes*, we may expect another model of musicological and hymnological research.

Thus we honor this afternoon those men who first created and then continued the life of this great hymnal. Of them we can say, as truly as did Joshua Ben Sirach of King David (Ecclesiasticus 47:8-10)

In all that they did they gave thanks  
to the Holy One, the Most High,  
with ascriptions of glory;  
they sang praise with all their hearts,  
and loved their Maker.  
They placed singers before the altar,  
to make sweet melody with their voices.  
They gave beauty to the feasts,  
and arranged their times throughout the year,  
while they praised God's holy name,  
and the sanctuary resounded from early morning.

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JOHN ELLERTON (*Continued from p. 106*)

Thy peace in life, the balm of every pain;  
Thy peace in death, the hope to rise again;  
In that dread hour speak thou the soul's release,  
And call it, Lord, to thine eternal peace.

Ellerton greatly improved his hymn when he substituted for those two stanzas the following:

Grant us thy peace throughout our earthly life,  
Our balm in sorrow, and our stay in strife;  
Then, when thy voice shall bid our conflict cease,  
Call us, O Lord, to thine eternal peace.

John Ellerton's hymns will always keep his memory green and there is also a special reason for remembering him when the Centenary of *HA&M* is celebrated. But there is something else that should not be forgotten. Because of his sincere Christian devotion, his scholarship, and his tolerance, he was friend and adviser to Anglican hymnologists of all shades of opinion, and so had a deep and wholesome influence on nineteenth century hymnody.

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*Miss Grace Brunton of London, England, whose articles on Horatius Bonar (Oct. '58) and Reginald Heber (Apr. '60) have been so much appreciated, completes the series with her account of John Ellerton.*



# The Liturgical Year in Six Contemporary Protestant Hymnals

RICHARD M. BABCOCK

THE PURPOSE OF THIS STUDY is to show how the Liturgical Year has been used in six contemporary hymnals that are on the American scene today. They are: *The Hymnal 1940* (Episcopal); *Service Book and Hymnal*, 1958 (Lutheran); *The Methodist Hymnal*, 1939; *The Hymnbook*, 1955 (Presbyterian); *Pilgrim Hymnal*, 1958 (Congregational); *The Hymnal*, 1957 (Evangelical United Brethren).

The basis for this liturgical study is *The Hymnal 1940*. Of the remaining five hymnals, only the *Service Book and Hymnal* could be considered a liturgical hymnal, that is, if it is used within a church that follows the Liturgical Year. The Liturgical Year is also spoken of in many texts and hymnals as The Christian Year and The Church Year. The Lutheran hymnal notes its Liturgical Year as The Church Year, while the Episcopal hymnal notes it as The Christian Year.

Just what is this Liturgical (Christian or Church) Year? Dr. Edward T. Horn, III has written the following in his book *The Christian Year*:

The heart of the Christian message is God's revelation of himself, in time, in the person of Jesus Christ, his Son. God's salvation is revealed in the stream of human history. The manger at Bethlehem, the Virgin Mary, the disciples, the cross on Calvary, the empty tomb in the garden, were all "in time," and were transfigured by the eternal presence of God in Christ. Christian faith is rooted in the belief that God has acted in Christ in human history. It was a unique action. Nothing like it, or like the series of remarkable events connected with it, has ever occurred before or since. God chose the time for time and eternity to meet, and time can never be the same again.

The liturgy of the Christian church recognized this fact and seeks to relate all time to the redemptive purposes of God. The major events of the life of our Lord pass in review perennially in the first half of the church year. . . . The second half of the church year relates the profound implications of our Lord's incarnation, life, death and resurrec-

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*The Rev. Richard M. Babcock, an experienced Organist and Choirmaster, is a recent graduate of the Philadelphia Divinity School. He is assistant at the Episcopal Church of the Messiah, Baltimore, Maryland. This article was contributed in response to the Editor's request for essays or theses by students.*

tion to the life in time of the Christian and of the Christian community. (Quoted by permission)

Dr. Rolfe P. Crum in his little book, *A Dictionary of the Episcopal Church* defines *Christian Year* or *Church Year* as follows:

The ecclesiastical Calendar of the Seasons and Holy Days, beginning with the First Sunday in Advent (the Sunday nearest Saint Andrew's Day, November 30th) four Sundays before Christmas. No better instructor in the Truths of the Bible can be found than the Christian Year.

We find that both the Lutheran and Episcopal Churches lay much stress on the Liturgical Year, and in their hymnals we find hymns especially selected for it. Both hymnals also have sections for Saints' Days and other days in the Liturgical Calendar. In this study I have stopped at Trinity Sunday. Thus our Liturgical Year evolves as follows in the Episcopal and the Lutheran Hymnal.

<i>Episcopal Hymnal</i>	<i>Lutheran Hymnal</i>
Advent .....	Advent
Christmas (and Christmas Carols) ...	Christmas
	Circumcision or Name of Jesus
Epiphany .....	Epiphany
Pre-Lenten (Hymn list only) .....	Septuagesima to Lent
Lent .....	Lent
Passiontide .....	Palm Sunday
	Holy Week
	Good Friday
Easter Even .....	Easter Eve (Hymn list only)
Easter .....	Easter
Rogation .....	
Ascension .....	Ascension
Whitsunday .....	Pentecost—The Holy Ghost
Trinity Sunday( Hymn list only) ...	Trinity Sunday—The Holy Trinity

These lists for most practical purposes are the same. What seems to be missing in the Episcopal list, is indicated by sub-titles under the heading of Passiontide which actually begins the Sunday before Palm Sunday and is known as Passion Sunday. It is customary in some Episcopal Churches on this Sunday to veil all crosses, crucifixes, and statues to add emphasis to the penitential nature of this time of the Liturgical Year.

What is noticeable in these two hymnals, and lacking in the other hymnals used in this study, are the *Hymn Lists* within the grouping of hymns in their respective seasons. These *Hymn Lists* list hymns

from other sections of the hymnal. The Episcopal Hymnal has 158 hymns listed within the liturgical section with which we are concerned, along with 111 hymns with texts and tunes. This gives us then a total of 269 hymns in our study. Of these 269 hymns, seventeen hymns appear twice and one hymn ("Lord Christ, when first thou cam'st to men") appears three times. This is because the hymn appeared in this first section of the hymnal and/or was used in one or two of the hymn lists. Fifteen of these duplicated hymns come from the latter sections of the hymnal, while three hymns are from other parts of the Christian Year section of the hymnal. Thus, 139 hymns are recommended within the Christian Year section of the hymnal from other parts of the hymnal.

When we turn to the four remaining hymnals and look at their table of contents we could say that they have a quasi-liturgical year. In these hymnals in all four instances the Liturgical Year is listed under the major title of "Jesus Christ" as follows:

*The Methodist Hymnal*

Jesus Christ  
Advent and Nativity  
Life  
Passion  
Resurrection  
The Everliving Christ  
The Holy Spirit

*The Hymnbook*

Jesus Christ  
Adoration and Praise  
His Advent  
His Birth  
His Epiphany  
His Life and Ministry  
His Triumphal Entry  
His Passion and Atonement  
His Resurrection  
His Ascension  
His Presence  
His Coming in Glory  
The Holy Spirit  
The Holy Trinity

*Pilgrim Hymnal*

Our Lord Jesus Christ  
Advent  
Birth  
Life and Ministry  
Passion and Cross  
Resurrection  
Ascension and Reign  
Presence and Guidance  
Character and Glory  
The Holy Spirit  
The Trinity

*The Hymnal (E.U.B.)*

Jesus Christ  
Advent  
Birth  
Life  
Triumphal Entry  
Passion  
Resurrection and Ascension  
His Coming in Glory  
The Holy Spirit  
The Holy Trinity



In reading over these sections of the table of contents in the four hymnals and then comparing them with the Liturgical Year as it is shown in the Episcopal and Lutheran Hymnals, we can easily see that there is much similarity. We do find that the terms *Lent* and *Holy Week* are not used and that the season of *Epiphany* is used only once. The Episcopal and Lutheran Churches have kept the historical and traditional Liturgical Year in their hymnals by title and designation, whereas the other Protestant hymnals have chosen what they felt desirable for their own denominational needs.

Listing the hymns alphabetically, by season and title, from the Episcopal hymnal, and then comparing them with those in the remaining hymnals, making due allowance for minor differences in titles and stanzas used, we have a total of 269 hymns, as indicated above.

Of the 269 hymns listed, fifty-five hymns appear in all six hymnals; twenty-nine hymns appear in five hymnals; twenty-six hymns appear in four hymnals; thirty-two hymns appear in three hymnals; fifty-four hymns appear in two hymnals; and seventy-three appear only in the Episcopal hymnal. Of these last seventy-three hymns, thirty-two hymns or carols are new in the Episcopal hymnal. Of the 269 listed from the Episcopal hymnal, 161 hymns appear in the Lutheran hymnal, 101 hymns appear in the Methodist hymnal, 110 hymns appear in the Presbyterian hymnal, 130 hymns appear in the Pilgrim Hymnal, and 85 hymns appear in the Evangelical United Brethren hymnal.\*

In the list below, I have listed by season the fifty-five hymns that appear in all six of the hymnals used in this study. (Three only are duplications.)

## ADVENT

Come, thou long expected Jesus	O come, O come Emmanuel
Watchman, tell us of the night	

## CHRISTMAS

Angels, from the realms of glory	Hark! the herald angels sing
It came upon the midnight clear	Joy to the world
O come, all ye faithful	O little town of Bethlehem
Thou didst leave thy throne	While shepherds watched

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\* Editor's note: The detailed list of 269 hymns with their numbers in the hymnals mentioned, has been omitted for lack of space.

## CHRISTMAS CAROLS

Angels we have heard on high	Away in a manger
Good Christian men rejoice	Silent night, holy night
The first Nowell	

## EPIPHANY

As with gladness men of old	Hail to the Lord's Anointed
The first Nowell	Watchman, tell us of the night

## PRE-LENTEN

How firm a foundation	Love divine, all loves excelling
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## LENT

Dear Lord and Father of mankind	I need thee every hour
In the hour of trial	Jesus, lover of my soul
Jesus, the very thought of thee	My faith looks up to thee
O for a closer walk with God	O Jesus, thou art standing
O love that wilt not let me go	Rock of Ages
There's a wideness in God's mercy	

## PASSIONTIDE

All glory, laud, and honor	Beneath the cross of Jesus
In the cross of Christ I glory	In the hour of trial
O sacred head, sore wounded	Ride on! Ride on in majesty
There is a green hill far away	When I survey the wondrous cross

## EASTER

Alleluia! The strife is o'er	Come ye faithful, raise the strain
The day of resurrection	The King of love my shepherd is

## ROGATION

We plow the fields and scatter

## ASCENSION

All hail the power of Jesus' Name	Crown him with many crowns
Look, ye saints, the sight is glorious	Rejoice, the Lord is King
The head that once was crowned	
with thorns	

## WHITSUNDAY

Come, Holy Ghost, our souls inspire	Holy Spirit, truth divine
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## TRINITY SUNDAY

Come, thou almighty King	Holy, Holy, Holy! Lord God Al-
	mighty

Taking the above material, we can draw up the following numerical chart.

## THE HYMN

<i>Season</i>	<i>Total Hymns</i>	<i>Hymns in all Hymnals</i>	<i>Percentage in all Hymnals</i>
Advent	27	3	11%
Christmas & Christmas Carols	42	13	31%
Epiphany	20	4	20%
Pre-Lenten	15	2	13 $\frac{1}{3}$ %
Lent	56	11	11%
Passiontide & Easter Even	40	8	20%
Easter & Rogation	25	5	20%
Ascension	16	5	31 $\frac{1}{4}$ %
Whitsunday	18	2	11%
Trinity Sunday	10	2	20%
Totals:	269	55	20% average

This chart shows that there is an average of twenty percent of the hymns used in this study appearing in all hymnals, although we find the Christmas Season and the Ascension with their percentage as high as thirty-two percent, whereas Advent, Lent, and Whitsunday drop to a low eleven percent. But, when we check the seasonal hymns found in all hymnals against the total of fifty-five hymns our percentages are as follows:

Advent	5%
Christmas & Christmas Carols	24%
Epiphany	7%
Pre-Lenten	4%
Lent	20%
Passiontide and Easter Even	14%
Easter and Rogation	9%
Ascension	9%
Whitsunday	4%
Trinity Sunday	4%
Total:	100%

Here we now see a different picture of the hymns that are used in these six hymnals. First, we can establish that the hymns and carols of Christmas are fairly universal and we expect a fairly large percentage. But, the hymns of Lent, Passiontide and Easter Even give us a total percentage of thirty-four percent, just a bit over one-third the total number of the hymns found in all the hymnals. What is it in these nineteen hymns that makes them find a place in these six hymnals studied? Could we not say that sixteen of these hymns are of a



personal nature—that is, man's confrontation with God and His Son, Jesus Christ. The other three hymns: "All glory, laud, and honor," "Ride on! ride on in majesty," and "There is a green hill far away" describe the events of Holy Week.

As we look at the other hymns we find them too rather universal in character. They do not strike an individual denominational line of theology or thinking. They are truly meaningful to all Christians. They show as a unit of hymns the "Mighty Acts of God." Thus, we have fifty-two different hymns which are included in each of these six hymnals. I am sure if a poll were taken of individuals within each of these denominations as to what were their favorite hymns, the majority would choose hymns from this list. Then is it not interesting to note that there are fifty-two different hymns? One "universal hymn" could be sung each week!

In this day and age when we continually hear talk about churches combining and the discussions about what churches have in common with one another, we hear very little about the universality of hymnology and how this is one true ground where congregations can meet. Possibly not the theologians, but surely the man in the pew can.

The Liturgical Year, although not called as such by any of the hymnals used in this study, showing forth the "Mighty Acts of God" year after year, is an unifying factor in the hymnology of the churches. This study seems to show that more and more of the non-liturgical churches are using a Liturgical Year although they may not call it that by name. This study can also be used by those arranging Choir Festivals. Here are fifty-two hymns found in six contemporary American hymnals in use today showing that a great unity does exist in Christendom.

## Charlotte Garden, 1903-1961

GEORGE LITCH KNIGHT

Charlotte Mathewson Garden's life and career came to a sudden end on May 19, when the automobile in which she was riding was struck by another machine in Plainfield, New Jersey.

Dr. Charlotte Garden's name was identified with Crescent Avenue Presbyterian Church, Plainfield, New Jersey, for over thirty years, during which time she maintained a standard of organ and choral presentation which merited the nation-wide renown it received. An appreciative and sympathetic understanding between Dr. John J. Mo-

ment, onetime minister of the church, and Dr. Garden resulted in a considerable body of anthems, antiphons and other outstanding choral works with Dr. Momen's texts. Mutual concern for congregational singing was abetted by Dr. Garden's masterful leadership at the organ.

One of Charlotte Garden's best known anthems is based on a Synagogue melody, *ROCK OF AGES*, which appears in hymnic form in a number of contemporary hymnals, set to a text by Dr. Momen.

In addition to the presentation of major oratorios and choral works, Dr. Garden presented hymn festivals from time to time; these were always conceived with a unique flair and resulted in overflow congregations. In 1957, at the time of the Anniversary of the birth of Charles Wesley, Dr. Garden presented a Wesley Festival in the Crescent Avenue Church, later repeated in the Brick Presbyterian Church of New York City.

Dr. Garden was a pupil of Dr. Clarence Dickinson. Her collaboration with him was greatly enhanced by her ability to bring rich gifts of imagination to whatever effort was being undertaken. The "twin" Festivals commemorating the 500th Anniversary of the founding of the Moravian Church, bear witness to this point. At the time of her death, Dr. Garden was working with Dr. Dickinson, Dr. Robert Baker and the writer on a *Choirmasters' Guide*. On a number of occasions, Dr. Garden was organist for special services and festivals sponsored by The Hymn Society. She maintained a lively interest in the work of The Society and promoted its welfare in many ways.

In the passing of Dr. Garden the music profession has lost one who enhanced its prestige; Union Seminary School of Sacred Music loses one of its distinguished alumnae and teachers; students and fellow workers have lost a warm and gracious friend. Miss Jean Carter Cochran, a member of the Crescent Avenue Presbyterian Church, and a longtime friend of Dr. Garden's, wrote the following lines for the Church Bulletin of June 25, 1961.

*To Dr. Charlotte M. Garden*

In Excelsis Gloria

Because you made this world a fairer place  
 Filling the air with music of the spheres,  
 Sharing your talent with a smiling grace  
 We would not mourn for you with hopeless tears—  
 To you whose chorals made each Sabbath bright  
 A glad and glorious greeting has been given  
 When angels sang from that celestial height  
 Paeans of praise to welcome you to heaven!

## REVIEWS

*They Wrote Our Hymns*, Hugh Martin (SCM Press, Ltd., London, 1961)—6 shillings.

This small (140 pages) book on English hymnody is a pure nugget of good reading. It is a series of biographical monographs of the men and women who wrote the classic hymns of the Christian churches in Britain, giving something about their lives and the spiritual background out of which they wrote their hymns.

The author, Dr. Hugh Martin, was formerly Moderator of the Free Church Federal Council, and is now chairman of the executive committee of the British Council of Churches. He writes with the authority of one who knows something about church music, about church life, the psychology of worship, the mystical and social aspect of religion, about poetry and theology, and with a full appreciation of the contribution hymnody makes to the spiritual vitality of religion.

The little book draws its material from the three main streams of English hymnody: the non-conformists, led by Isaac Watts; the evangelicals, typified by Charles Wesley; and the Catholic revival through the Oxford Movement. Ten men are presented, briefly, but not too briefly. They are Isaac Watts, Philip Doddridge, John and Charles Wesley, William Cowper, James Montgomery, Horatius Bonar, John Mason Neale, William W. How, and John Ellerton.

The most influential of these ten was Isaac Watts (1674-1748), who wrote 750 hymns (compared to the

6,500 written by Charles Wesley). Watts is rated first because "he speaks to the soul as others cannot." Watts was a non-conformist, and although great efforts were made by the Crown to stamp out non-conformity, the non-conformists fathered the use of hymn singing and produced many of our greatest hymns. Watts was a genius, gifted in many fields—his book on logic was used for a century in Harvard and Yale Universities. He was authority in astronomy, in literature and education, but it is through his hymns that he lives. His hymns have influenced all hymnody. He is, beyond dispute the "father of English hymnody." "I have yet to meet a modern hymn that surpasses 'When I Survey the Wondrous Cross' or 'Our God, Our Help in Ages Past.'"

Charles Wesley, according to Martin, is easily the second name in English hymnody. Some of the details of the life and ministry of these brothers is tremendously interesting. They engaged in open theological warfare with the Calvinists over the doctrine of Predestination. Hymns were used as ammunition in this struggle and the Wesleys won the war. It is the only war we know of that was fought with hymns and we raise the question: Is there a better way to fight a war?

Martin conveys to us the triumphant aspect of Watts' life, he describes to us the hardships of the Wesleys, the tragic illnesses of Doddridge and Cowper. The brief chapter on William How ("For All the Saints, Who from Their Labors Rest") is deeply moving.

As a rule the great poets have



not been hymn writers. The few poets who have written hymns are better known for their hymns than for their poetry. Hymn writers have had to understand the character of the corporate mind in worship and have had to relate their hymns to the spiritual needs and the understanding and experience of the people. Hymns are for congregational use and must not assume too advanced a degree of spiritual experience. They must present truth without resorting to playing upon superficial emotions and the use of unreal words.

The Protestant reader should find great interest in the chapter on "The Royal Banners—John Mason Neale and the Hymns of the Catholic Revival." But the last chapter entitled, "The Contribution of Women" is of special interest. It is revealing to discover that in the leading hymnals, from one to ten to one in eight of the hymns used are authored by women. And of the eight leading hymnals in use in Britain, no fewer than 149 women writers are represented. Of the leading women hymn writers, the names of Sarah Adams, Cecil Frances Alexander, Henrietta Auber, Charlotte Elliott, Frances Ridley Havergal, Caroline Noel, Christina Rossetti, and Catherine Wentworth are most prominent. There are others, among them Fanny Crosby and Jane Borthwick, who fall just short of the top eight. The women made contributions in the general field of hymnody, but their contribution to the general category of hymns for children, for invalids, and in the field of translations of hymns from the German and

French is especially noteworthy.

On page 83, there is a quotation from James Montgomery, the most notable hymn writer among laymen, in which he said, "I wrote neither to suit the manners, the taste, nor the temper of the age. I sang of war—but it was the war of freedom, in which death was preferred to chains; I sang the abolition of slavery; I sang the love of home; I sang the love which man ought to bear towards his brother of every kindred and country and clime upon earth; I sang the love of virtue; I sang the love of God, who is Love."

This, it would seem, was the spirit in which most hymns were written. We should be grateful to Hugh Martin for *They Wrote Our Hymns*. We would welcome a companion volume on *They Wrote Our Hymns*. Martin's volume is one we can commend in the highest terms without reservation.

—JOHN D. WILLIAMS

*Christmas Music for Handbell Choirs*, arranged by Norris L. Stephens, G. Schirmer, Inc., New York, 1960.

Fifty-one excellent selections are arranged for handbells in this collection of Christmas music. The music is in large print and may be easily read.

The handbell movement in this country has been characterized by much music which was either ill-chosen or poorly arranged. Very little music has been composed expressly for handbells as yet, and so most ringers must resort to arranging their own selections or procuring arrangements made available by

others. It is fortunate that publishers have begun to help make things available. Much of what is played today, however, is not, from a musical point of view, very worthy. Certain tunes are better for bells than others, but more than this, the musical soundness of the arrangement itself must be above question and free of devices. This latter describes the short-comings of this collection.

Many ringers, in a search for the true "idiom" of handbells, have set a pattern of repetitious style which is neither original nor inspired. For example, the first phrase or two of the melody is played in unison; then simple harmony in one or two parts follows for the next phrase or so; the melody may next appear in the tenor range with accompaniment above (invariably a weak device in handbells); finally, everything concludes in full chords with octaves doubling all parts to the very limits of the range of bells in use. Lest this not be enough, relief is often offered by the appearance of a descant here and there. These failings—excepting the placing of the melody below the accompaniment—abound in the collection.

The laws of harmony and counterpoint may not be violated without the results suffering accordingly. Good voice-leading is the essence of counterpoint and parallel 5ths and 8ths still need understanding in their use. The limitations of small sets of bells do not excuse poor craftsmanship. If one would really try to find the "idiom" of handbells (that type of musical expression which takes advantage of the unique tone of the bells and tends to mask

the limitations inherent in bells), he will probably find that it is in creative counterpoint that the results are most satisfying. Therefore, one should write in two- or three- or four-part counterpoint—and *stick to it*. Adding and subtracting parts at random is a violation and weakens rather than strengthens the result.

Handbells are a mono-chrome instrument. That is, they have but a single tone quality. It is for this reason that variety which will sustain the attention of the listener must be gained through inspired counterpoint. Helpful to this, however, is the wide and varied use of different keys in programming. (New keys do help give the *impression* of different tone colors.) In this collection, however, only five major keys are used (out of a possible twelve chromatically different major keys) and four minor keys (out of a possible twelve). Here is an opportunity missed. One major key is used twenty-three times! The total range of bells required in the different selections amounts to two octaves and a major sixth so that it cannot be argued that this was a factor.

The argument that certain keys are harder for the ringers is also invalid, for it is normal among ringers to mark music for each player with colored pencil (admittedly, this is a crutch, but it works!); and so music reading as such is not required. (This suggestion is even made in the Preface.) Certain harmonic mistakes are apparent. A reharmonization of a tune is not to be criticized if well conceived, but dominant chords progressing to sub-

dominant chords need harmonic justification, or they must be regarded as mistakes.

It is a question as to whether it is better to have a collection using as few as 13 (chromatic) bells—though not all 13 are used, ranging in requirements to 32 chromatic bells bound together or bound separately into a collection for smaller sets and a collection for larger sets. This writer would suggest at least two categories: a two-octave set of 25 bells which would apparently have to be G-G; a two-octave and a fifth set of 32 bells which would be C-G. There would be 39 selections in the former and 11 in the latter. (A single selection requires a range of two octaves: A-A. This is irreconcilable with the other sets suggested.) If the collection is not to be divided, it might at least be better to group the selections requiring different sets of bells together.

In summary, the collection is one which should be in the personal library of all who direct groups of bell ringers, but judgment should be exercised in selecting pieces from it for actual performance.

—RICHARD W. LITTERST

*A History of Scottish Congregationalism*, Harry Escott. Congregational Union of Scotland, Glasgow, 1960. p. xv, 400. 30/.

An adequate review of this impressive and most readable volume must be left to some scholar well versed in this historical field.

The present purpose is to abstract from the general narrative those parts concerning Scottish Congre-

gational Hymnody which appears to have flourished since 1749 against the background, so to speak, of the native psalmody. In that year, John Glas, himself a hymn writer, published *Christian Song*, intended for informal religious meetings.

The Bereans, founded by John Barclay, used his hymnary, called *Rejoice Evermore* (Glasgow, 1767) which included some of Barclay's own hymns.

Toward the close of the eighteenth century, instruction in church music was being given in Haldane's Seminary in Edinburgh which may have some significance, for in the nineteenth century a new era began under The Evangelical Union, 1843-1896, when psalmody is more commonly extended to include hymns. The hymnbooks published under the influence of The Evangelical Union were *Hymns and Spiritual Songs collected by James Morison* (Kilmarnock, 1844); *The Evangelical Union Hymn Book*, 1856; and *The Evangelical Union Hymnal*, 1878. Upon the merging of the Evangelical Union and the Congregational Union of Scotland, in 1896 this last book with the addition of 100 hymns was adopted as the denominational hymnbook, called *The Scottish Congregational Hymnal*.

The nineteenth century was marked in Scotland as well as in England, by the production of new and more modern hymnals, under the leadership of Ralph Wardlaw, William Lindsay Alexander and John Hunter,—all distinguished preachers and ministers.

Dr. Ecott has depicted with lively and human appreciation the congregations and their leaders in Scot-



land. We welcome the intimation that Dr. Escott will provide a comprehensive *History of Scottish Hymnology* in the future. Meanwhile his *Isaac Watts: Hymnographer*, Independent Press, will appear later in the year. This book will be dedicated jointly to the Hymn Societies in England and America, affording a new link between hymn lovers here and overseas.

—RUTH ELLIS MESSENGER

## RECORDINGS OF SPIRITUALS

JAMES BOERINGER

DEEP RIVER AND OTHER SPIRITUALS (16 spirituals); Robert Shaw Chorale, Robert Shaw (conductor), Betty Wilson (sop.), Carol Jones and Jane Craner (mezzo), Florence Kopleff (contralto), Clayton Krehbiel (ten.), Thomas Pyle (bar.), Paul Westbrook and Don Craig (bass), John Wustman (piano); Victor LM-2247.

This is great music-making. The rhythm is wonderfully infectious, and the beautifully balanced singing gives the feeling of complete spontaneity, as if it flowed right out of the hearts of the singers. The spirit infuses every phrase and completely seizes the listener. Every one and every syllable is sung as if it were meant. The works performed—no, experienced—are “Deep River,” “Didn’t my Lord deliver Daniel,” “Every time I feel the Spirit,” “I wanna be ready,” “Swing low, sweet chariot,” “This little light o’

mine” (particularly fine), “Who is that yonder,” “Lord, I got my ticket,” “Soon one mornin’,” “There is a balm in Gilead,” “Soon-a will be done,” “My Lord, what a morning,” “Dry bones” (best possible performance), “Ain-a that good news,” and “Set down, servant.” The soloists are especially impressive. We repeat, this is great music-making, far, far beyond mere good, accurate singing.

SPIRITUALS (18 spirituals); Howard University Choir, Warner Lawson (director); Victor LM-2126.

This is full and rich singing, clearly greatly inspired by Mr. Lawson, but also carefully controlled by him. The performance is heartfelt, the collection well-chosen. Contents: “Let us break bread together,” “Every time I feel the Spirit,” “Done made my vow,” “Couldn’t hear nobody pray,” “Good news,” “Listen to the lambs,” “My soul is anchored in the Lord,” “There is a balm in Gilead,” “Ain-a that good news,” “Go tell it on the mountain,” “Lord, I want to be a Christian,” “This little light o’ mine,” “Nobody knows the trouble I see,” “Glory manger,” “My Lord, what a mornin’,” “Were you there,” “Rockin’ Jerusalem,” and “Swing low, sweet chariot.”

SPIRITUALS (21 spirituals); Marian Anderson (contralto), Franz Rupp (piano); Victor LM-2032.

These tremendously moving performances bring the spiritual almost to its simplest and most intimate

form: a single voice, accompanied only by a discreet piano, but what a voice! It has power to spare and supreme gentleness besides, and a range that seems to give its owner two or three different voices. Miss Anderson seems to use her high voice for joyful, rhythmic pieces, and her low voice for slow, intense, expressive ones. Total result: unforgettably moving religious music-making. The spirituals presented are "Deep River," "He's got the whole world in His hands," "Crucifixion" (one of the most magnificent), "Go down, Moses," "Sometime I feel like a motherless child," "Let us break bread together," "Plenty good room," "Every time I feel the Spirit," "If He change my name," "O what a beautiful city," "Hear de lam's a-cryin'," "My Lord, what a morning," "Were you there?" (another superb performance), "On ma journey," "De gospel train," "Soon-a will be done," "Sinner, please" (a curiously pentatonic work), "Honor, honor," and "Ride on, King Jesus." The point should probably be made that most spirituals are deeply devotional, dignified, and artistic religious songs but they must live down the overdone trickery of such popular secular arrangements as the familiar ones of "Dry bones," "Old ark's a-moverin'," and others which have been used merely as the basis for entertainment. In this recording, different microphone placements are used, with indifferent success. Burleigh, Brown, Johnson, and Boatner (whose "Soon-a will be done" is the only piece that is rather overdone) are among the arrangers.

MY LORD WHAT A MORNIN' (12 spirituals); Harry Belafonte, the Belafonte Folk Singers, Bob Corman (conductor); Victor LPM-2022.

Poet Langston Hughes observes on the jacket of this album, "The spirituals have been termed 'Sorrow Songs' and certainly they grew out of sorrow—the sorrow of man belonging not to himself but to someone else, yet trusting in a God who did not condone earthly bondage, and believing in a future when 'troubles will be over.' . . . Choral in origin, the spirituals are essentially group songs, yet at times they may be sung by one man or one woman alone. That Harry Belafonte chooses to sing most of them on this record with choral accompaniment is in the true tradition of the folk who make of their sorrows and their joys a sharing, of this sharing a togetherness, and of togetherness a common strength." The pieces performed are "Wake up Jacob," "My Lord, what a mornin'," "Ezekiel," "Buked and scorned," "Stars shinin'," "Oh freedom," "Were you there when they crucified my Lord," "Oh let me fly," "Swing low," "March down to Jordan," and "Steal away." This writer is among those who are convinced that spirituals are too important, and beautiful, and devotional to be scorned, and he is also among those who consider Harry Belafonte a great natural musician. This recording, in its sweeping variety of moods, each of which is perfectly and affectionately projected, yet with an essentially simple approach, seems to be substantiation of those convictions.

# The Hymn

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